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the fool". But the stoic bears all, reproaches, revilings, poverty. He thinks only of the goal, and has confidence in himself and trust in God.

According to his own account, and as we judge too from his proceedings, he was entirely ignorant of the potter's art, knowing nothing either of the earths, or of the usual glaze, or of the process of execution. He now buys a number of earthenware pots, breaks them in pieces, numbering particularly each separate piece, and smears them over with different preparations of his own devising and constructs his own furnace. But he is ignorant of the strength and duration of his fire, so that at one time it consumes his glaze, at another time it is too weak. He never arrives at a smelting point. He attributes the fault, probably without reason, to his materials. With these experiments, the year comes to an end. Then he recommences in a different manner. He again buys a number of pots, smears from three to four hundred pieces with his preparations and prevails on some potters to burn them together with their own vessels. By this means he saves, at all events, the expense of fire, but the potter's fire is too feeble. All his experiments, repeated again and again, are attended with no result.

Wearied out, he returns to his land surveying. It is at this time that he receives from the Government the commission to register the salt mines. As soon as he has completed this work, and gained a little money, he returns again to his fixed idea, and renews most strenuously his search for the Enamel.

He has now learnt that the potter's furnace is too weak; so after preparing hundreds of new earthenware vessels, he exposes them again and again to the fires of the glass-melters. He watches the brand day and night; at last to his indescribable joy he sees one part of his preparations molten, though but imperfectly, and he has at least the satisfaction of feeling that he is now on the right path to success. Poor as this result is,

it inspires him with fresh hope and courage. For two years more he casts potsherd on potsherd into the glass furnace without making any further progress. Then he experiments, almost in despair, determined that this shall be his last attempt, with three hundred pieces, and lo! one of them appears molten, white and shining, a wonderful success.

He seems now to be approaching the goal: but now, what might have been mere accident, he seeks to establish by fresh experiments, and instead of sherds and fragments, he will subject entire vessels to the proof. So again he constructs his own furnace. Being wholly without funds, he is obliged himself to procure the bricks and the mortar, to fetch the water, and do the part of a common bricklayer. The vessels also he has to make himself, for he has no money to purchase any. After incessant toil for eight months, the furnace and the vessels are ready, and he has now to prepare his enamel out of the materials from which he had succeeded in obtaining the white fusion in the glass furnace.

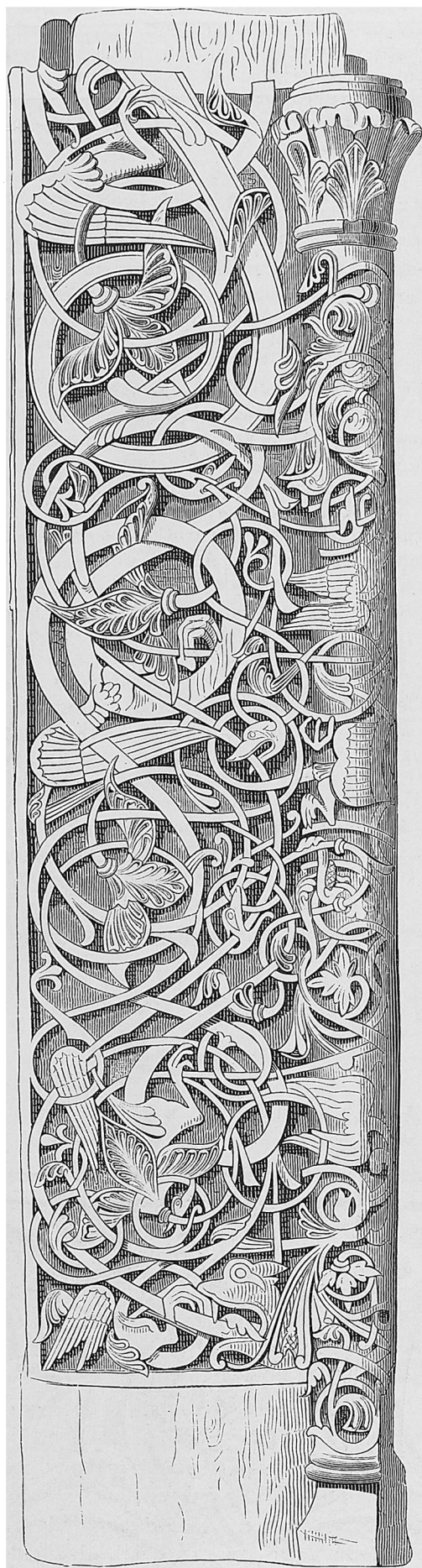
At length all is ready. He places the vessels in the furnace and watches it six days and six nights, heaping up continually fresh fuel on the fire. But the enamel does not melt. Almost in despair, he fancies that the glaze has not been furnished sufficiently with fusible substances, he pounds and pulverises more, and with them covers other vessels for which he has spent his last farthing. He waits and waits, and sees with terror that his fuel fails him. In anguish and despair he recklessly lays hands on every thing combustible that lies in his way, and casts it into the furnace. Into the fire go posts and bars, the trees of his garden, tables, chairs, the whole of his furniture. The neighbours rush in, thinking that Palissy has now indeed lost his senses and in his madness has set fire to the house. But lo! the secret has revealed itself. The enamel is molten the fool has become a Genius.

(To be continued in the next number.)

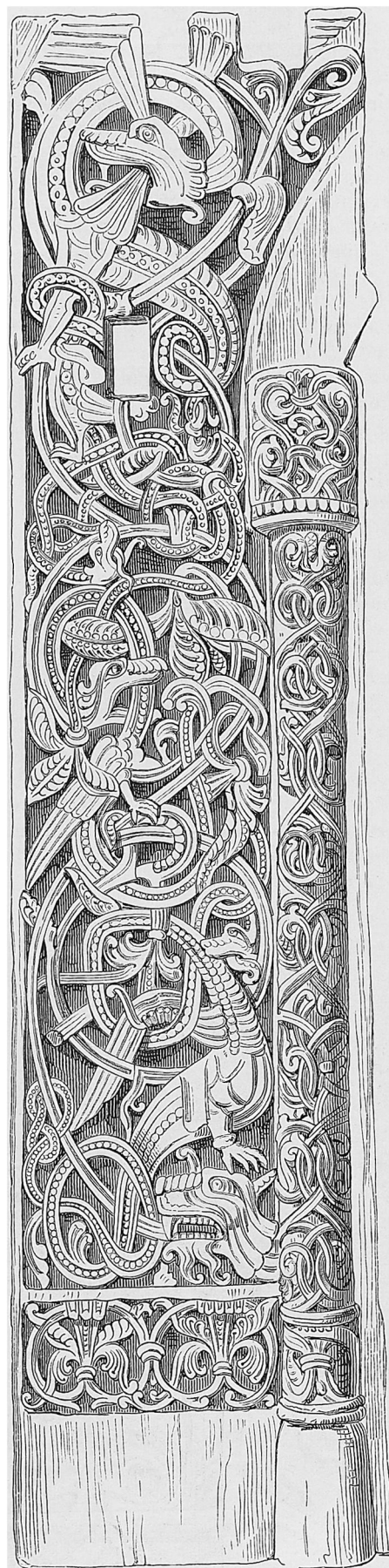
SPECIMENS OF ORNAMENTATION.



No. 1. Arabian. Ornament from Mosque of Sultan Hassan of Cairo. $\frac{1}{6}$ full size.



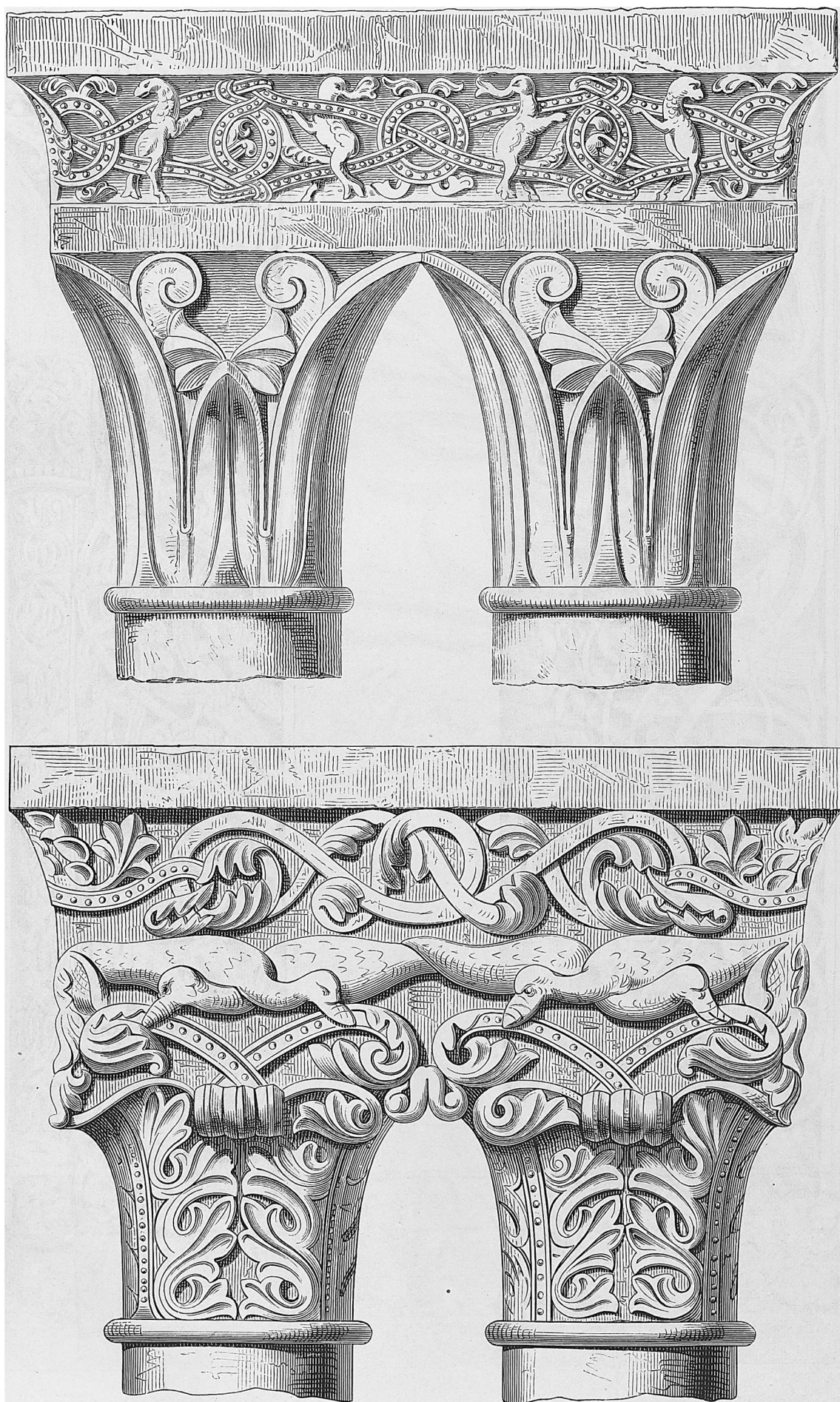
No. 2.



No. 3.

No. 2. Norwegian; XIII. century. Jamb of Door of Ulwig Church in Hardanger.

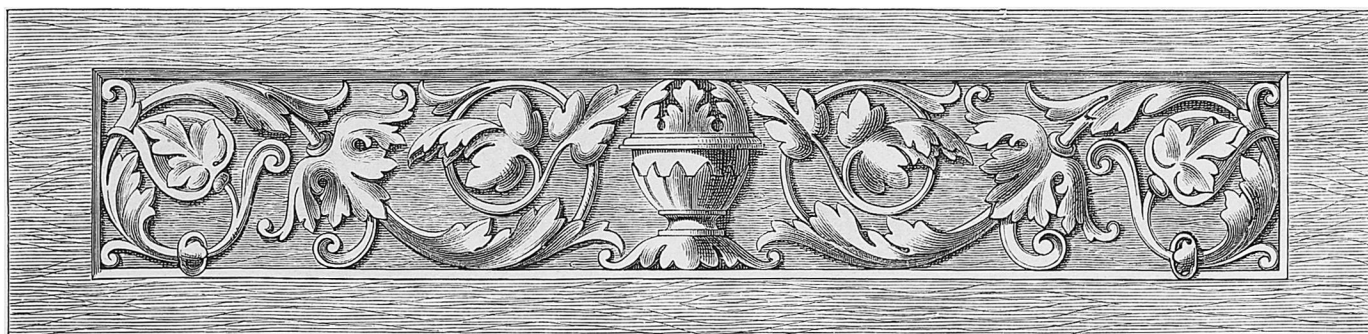
No. 3. Norwegian. Jamb of Door of Stedye Church in Bergen.



Nos. 4 and 5. Romanesque Capitals in White Marble from Cloister of Tarragone Cathedral.



No. 6.



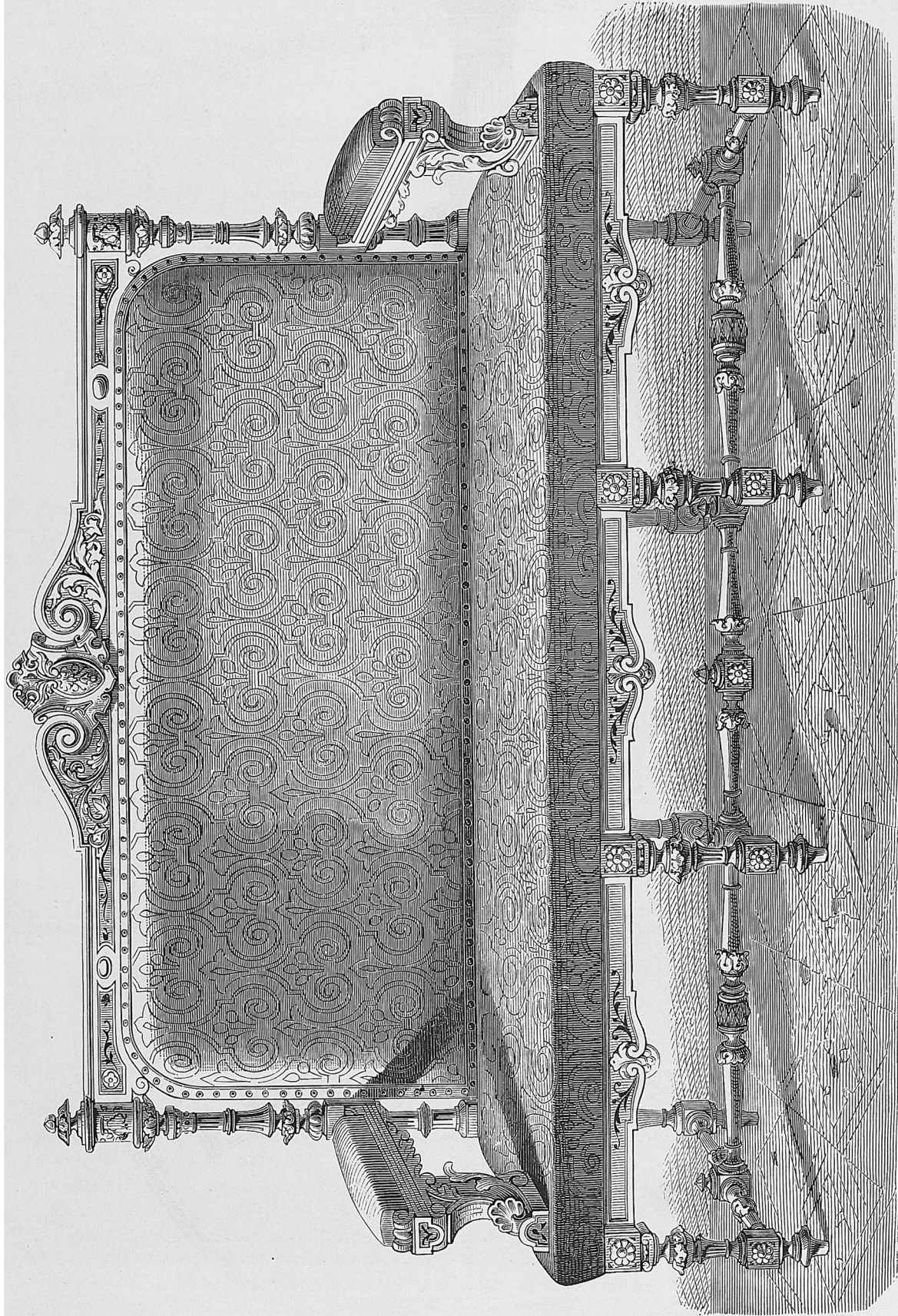
No. 6.

No. 6. Ornament designed in Grecian Style by the late Prof. Cockerell, R. A., London. $\frac{1}{8}$ full size.

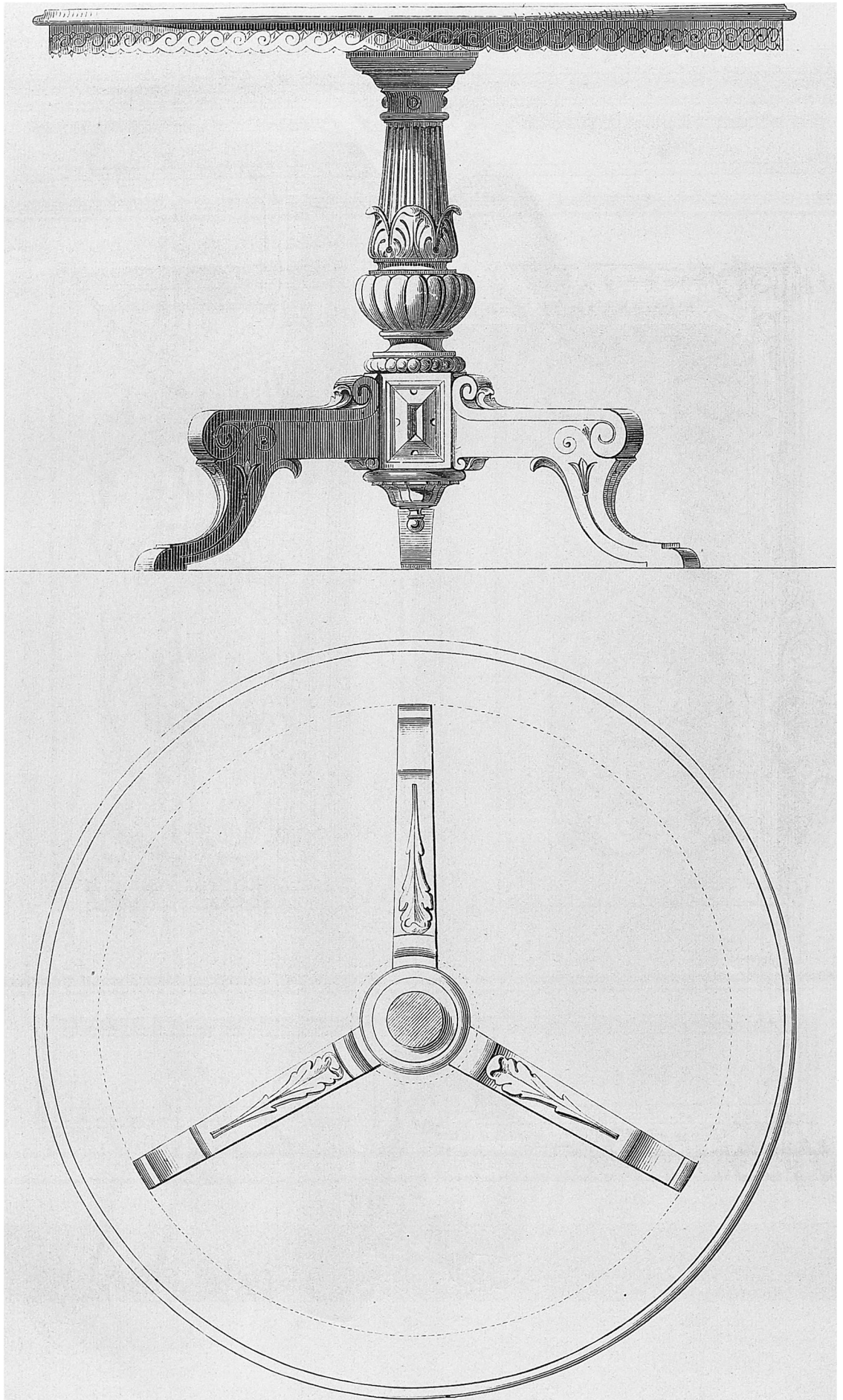
No. 7. Panel of Chest in the Germanic Museum, Nuremberg. Sixteenth century work.



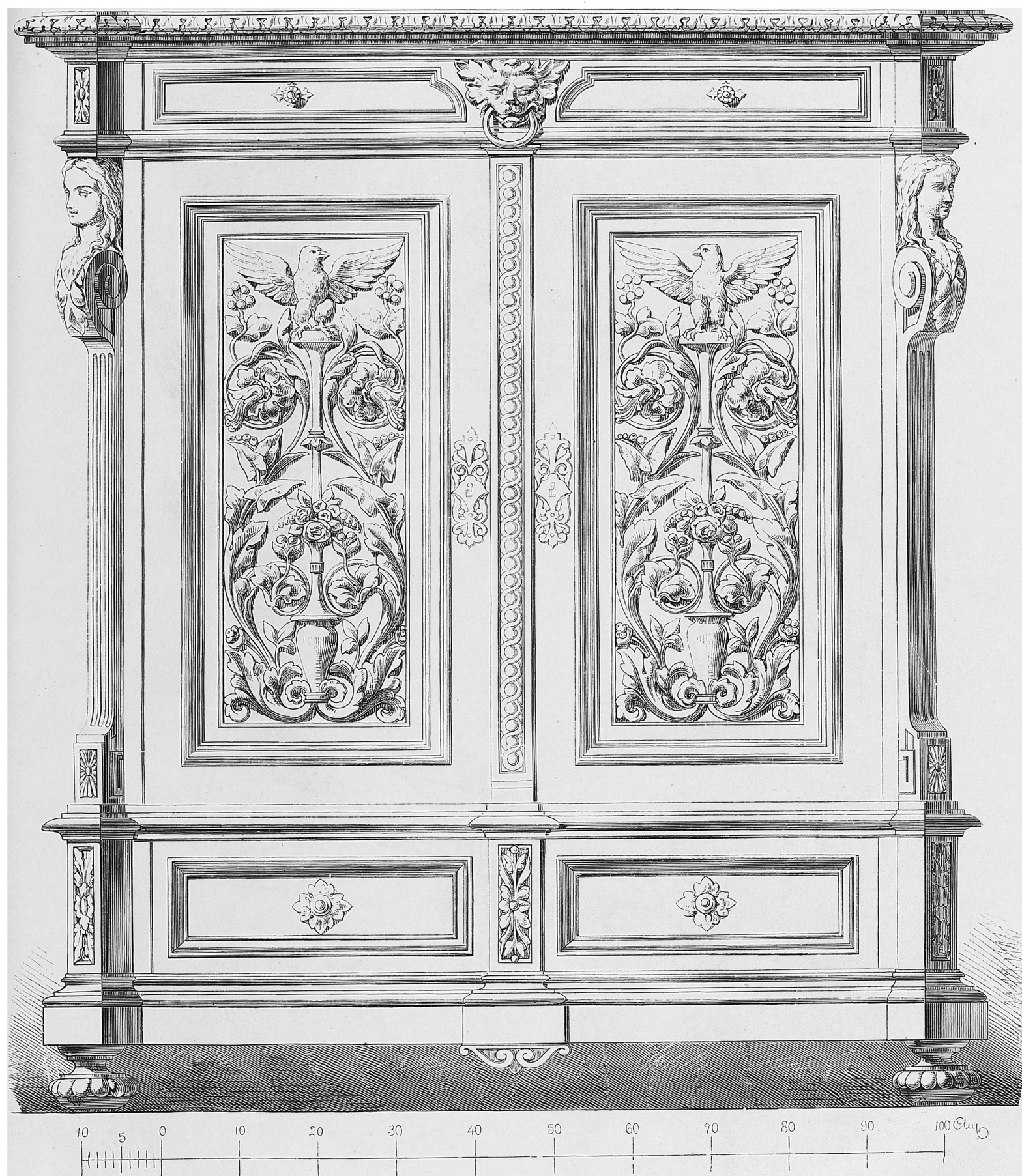
No. 8. Design of Table Cover by Mr. G. Bötticher, Dresden.



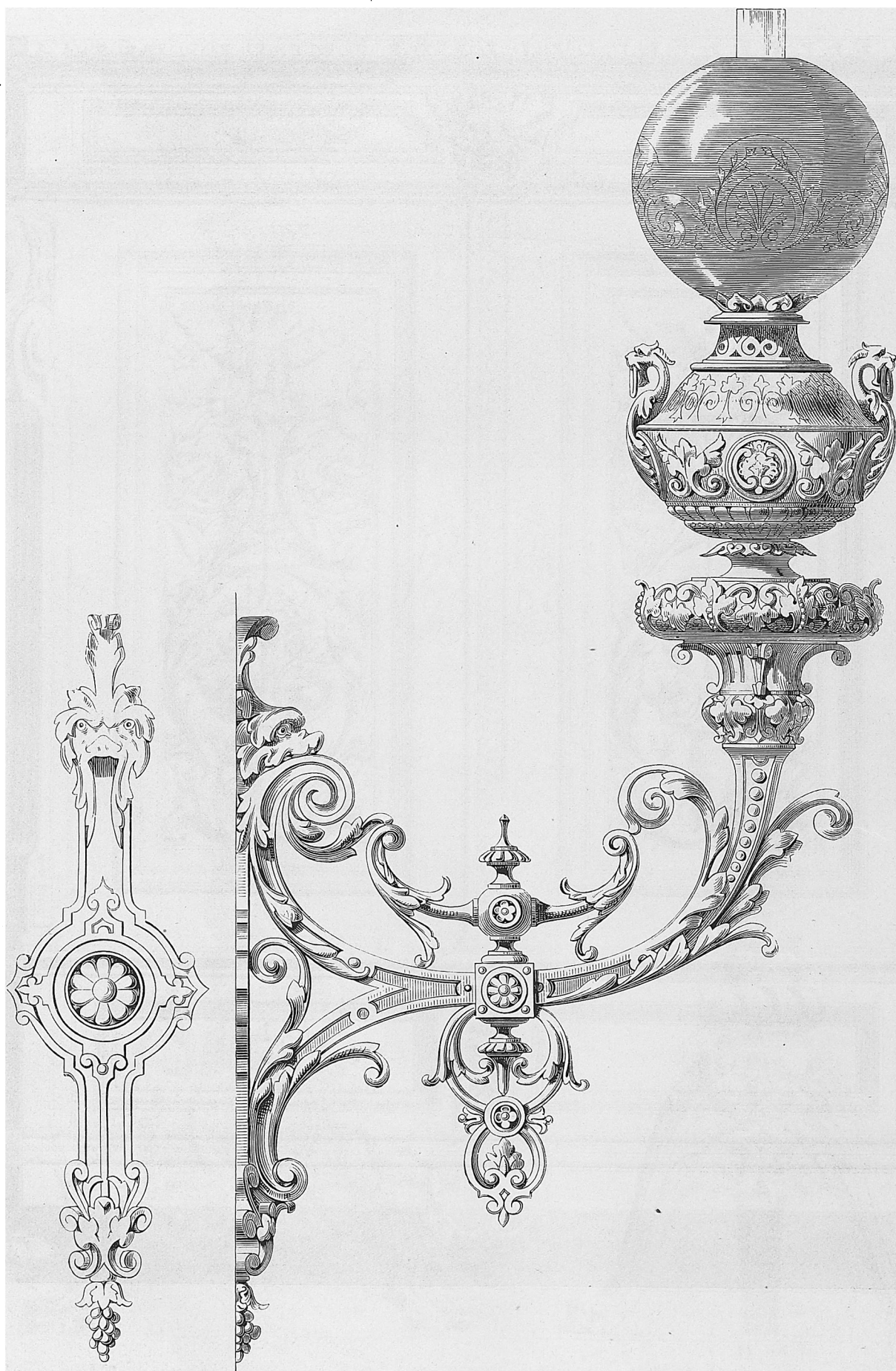
No. 9. Sofa in Stained Pear with Stamped and Gilt Leather Cover. Designed by Le Sieur Jules, Paris.
Details Nos. 4—8 of Supplement.



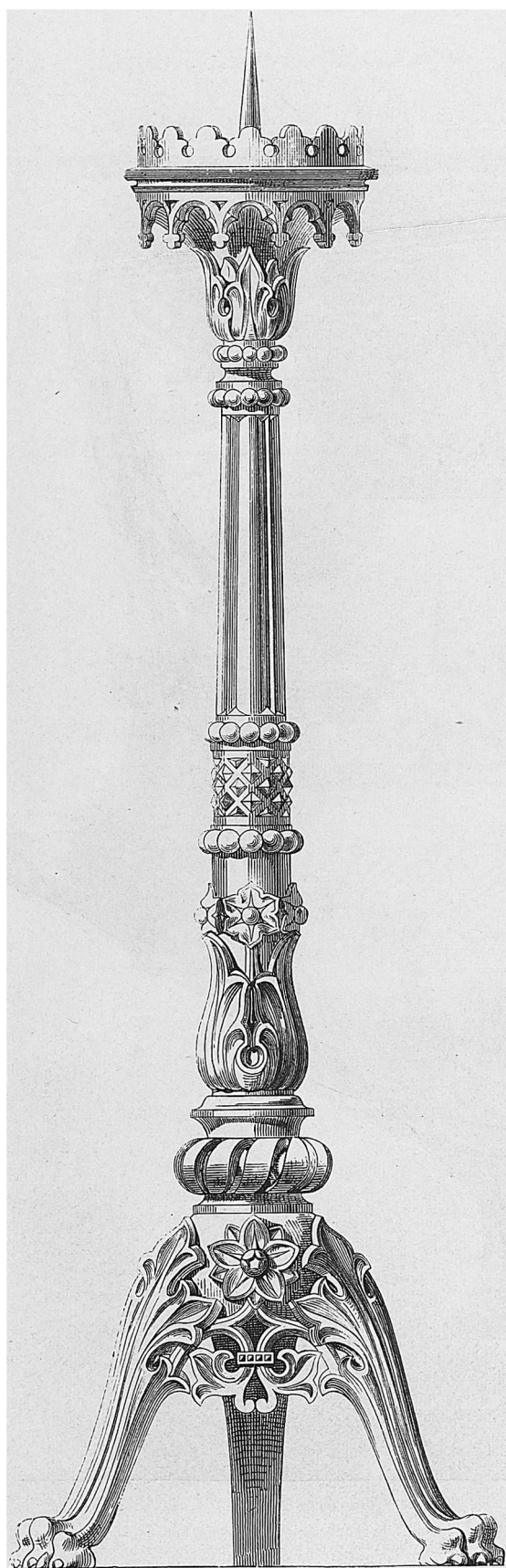
Nos. 10 and 11. Design of round Table in Walnut by Prof. Gottschaldt in Chemnitz, Saxony.
Details Nos. 1—3 of Supplement.



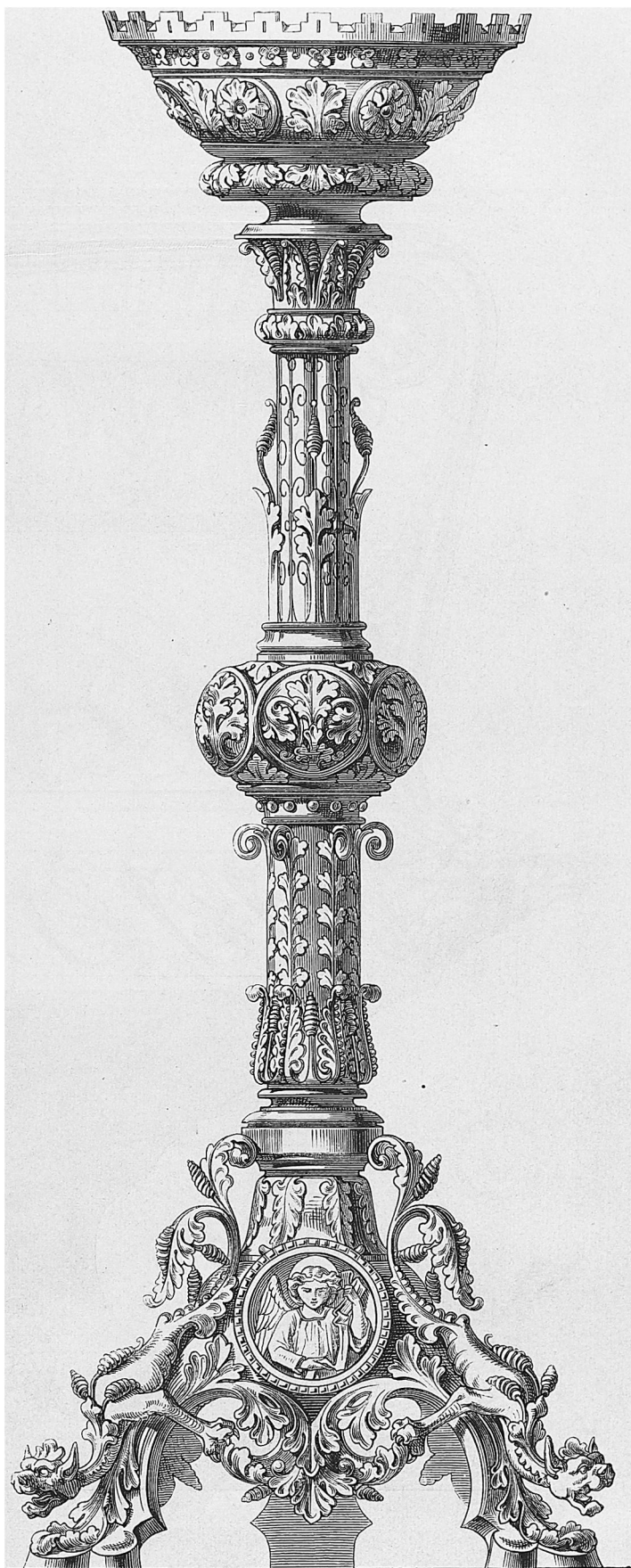
No. 12. Cabinet designed and manufactured by Mr. W. Till, Munich.



No. 13. Design of Bronze Gas Bracket by Mr. Reynier, Paris.



No. 14.

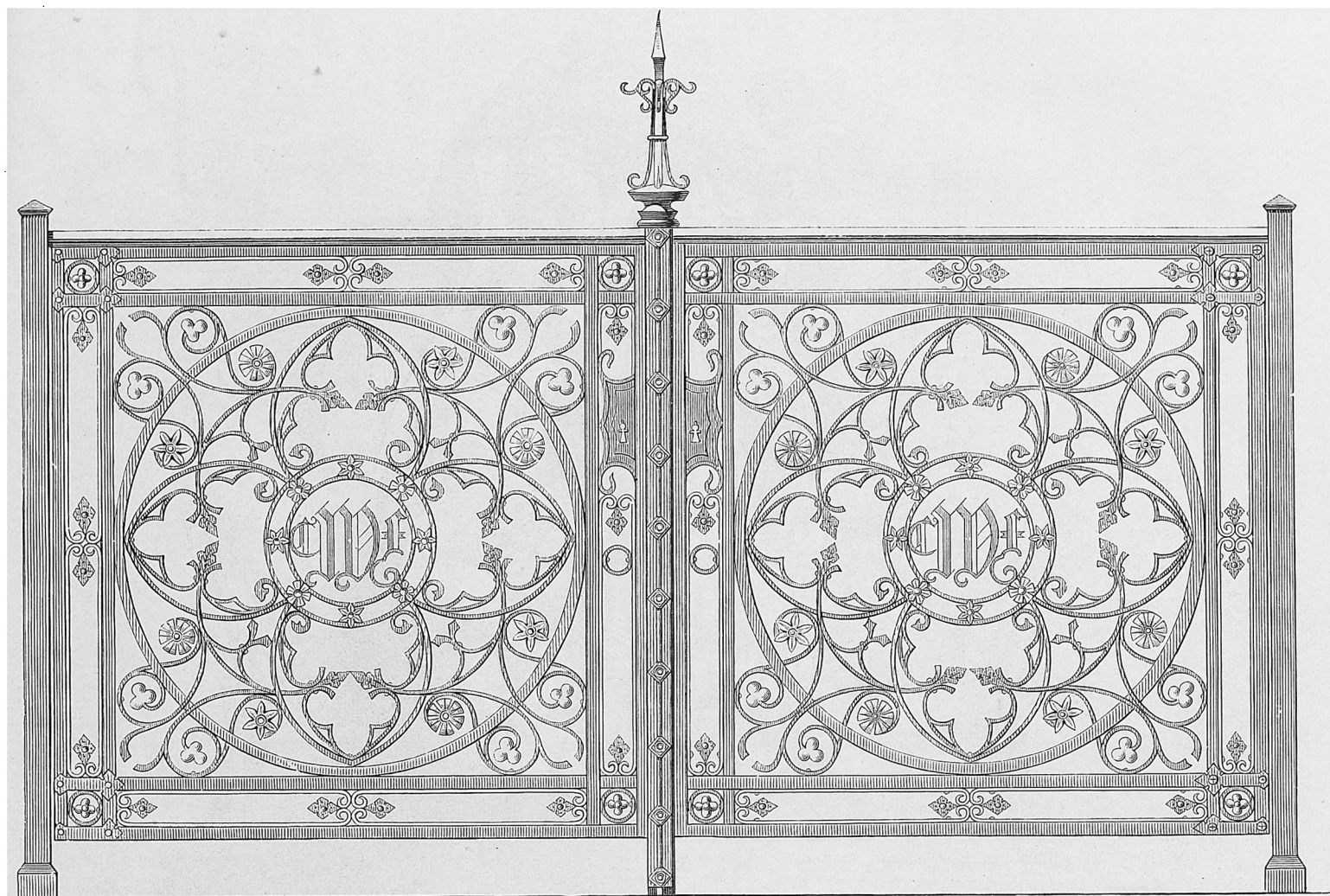


No. 15.

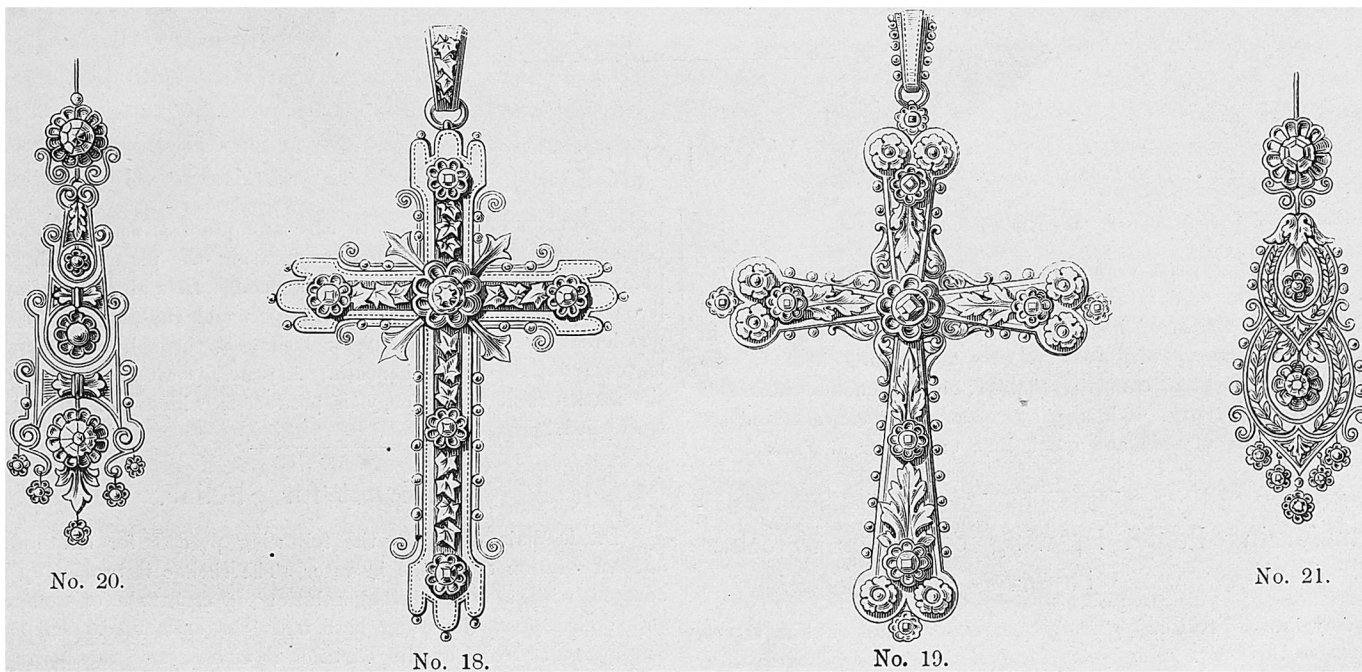
No. 14. Altar Candlestick; designed by Mr. Wintergerst, Munich. $\frac{1}{3}$ full size.
 No. 15. Altar Candlestick: designed in the style of XII. and XIII. century work by Mr. Reynier, Paris. $\frac{1}{4}$ full size.



No. 16. Vase in Grecian Style by Mr. P. Bénard, Archt., executed in white burnt clay by Mr. A. Brault 31 Rue Bonaparte, Paris.



No. 17.



No. 17. Wrought Iron Tomb Railing manufactured by G. Puls, Berlin from the design of Mr. Hense, Archt.

Nos. 18—21. Jewellery manufactured for export into Havanna and Mexico by Mr. Ehni, Stuttgart.



No. 22. Bronze Knocker from Brescia, 40 cm. high, from the design of Mr. Luthmer, Archt., Berlin.

VARIOUS.

A Cement

to stop cracks in glass vessels to resist moisture and heat. Dissolve caseine in cold saturated solution of borax and with this solution paste strips of hog's or bullock's bladder (softened in water) on the cracks of glass, and dry at a gentle heat; if the vessel is to be heated, coat the bladder on the outside before it has become quite dry, with a paste of a rather concentrated solution of silicate of soda and quick lime or plaster of Paris.

Transferring Pencil Drawing on Paper to other Paper.

Any kind of reasonably fine paper, either thick or thin, serves to receive the copy. Simply lay it upon the drawing board, then upon the face of the drawing paper lay the transfer paper, and upon the top of the lot lay the drawing, pencil marks upwards, fasten the whole three sheets together, and to the board, by four drawing pins, one at each corner, then proceed to run over the pencil marks with a fine but dull pointed instrument. Use for the purpose a stocking darning needle with a handle, and the point ground off; run over the marks in the same way as with a transparent slate. If the drawing is not too thick, and the carbon

paper good, a good copy with care and practice may be obtained. Copies are also taken by first perforating the picture with small holes along the marked lines with a needle, then afterwards laying it on the face of another sheet of paper, and rubbing it over with powdered black lead; the black lead goes through the holes and leaves a dotted outline beneath. A pencil is afterwards run over the marks, and a fair copy is produced, which can be quickly multiplied.

A Solvent for Shellac.

Dr. I. Walz describes the following process for obtaining a neutral solution of shellac in water. The shellac is broken up and covered with a concentrated solution of carbonate of ammonia, and boiled upon the water bath until the ammoniacal smell has disappeared. More of the solution is added, and the boiling is continued until the shellac forms a coherent, sponge-like mass. The carbonate of ammonia is then expelled by further boiling, and the mass will readily dissolve by pouring boiling water upon it. A kind of soap will be found floating on the surface, which may readily be removed by straining. The solution, brought on paper, cloth, etc., dries rapidly, and leaves a thin, lustrous and adherent film of shellac behind.